

the marquee • volume 9 • no. 3

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

SPRING 1983

OPERA HOUSE NEW JUNCTION CITY LITTLE THEATRE HOME

According to an article in the Junction City Daily Union January 19, 1983, the former Colonial Theatre Building has been given to the city by Fred and Dorothy Bramlage. Built in 1898, the historic building served as a combination city hall and opera house before being purchased by Commonwealth Theatres and used as a movie house.

City Commissioners have approved a re-roofing job to begin in the near future and have authorized the city staff to solicit proposals from architects for the renovation of the building into a home for the Junction City Little Theatre, a convention center and other purposes.

Current estimates for renovation set costs at \$365,300, plus an additional \$75,000 for stage lighting and other additional equipment. Landmark Company of Manhattan which proposed those estimates to the city was the architect for the restoration of the Brown Grand Opera House in Concordia, which was similar in size and character to the Colonial project, according to a company spokesman. That project cost \$500,000.

Junction City Little Theatre is currently housed in the 18th Street Community Building. The group has a committee which would offer the city assistance in the project through in-kind services. The group is also interested in providing, at its expense, a theatrical consultant to work with the architect.

Junction City Little Theatre is 31 years old. It was founded by Bettina Coover who guided its fortunes for 10 years, until her tragic death in 1961.

Besides presenting a season of plays each year, JCLT offers a scholarship in memory of Bettina Coover to a student in drama school. JCLT has toured several productions to the Waterville Opera House, and was the second community theatre invited by the University of Kansas to present one of its productions (The Miracle Worker) during the Summer Theatre program in Lawrence in 1963. JCLT is entering the FACT '83 in Emporia with a production of Ionesco's The Lesson.

INGE FESTIVAL SCHEDULED

William Inge, Pulitzer Prize and Academy Award winning playwright, was born in Independence, Kansas, in 1913. After his death in 1973 he was buried in Independence. He was an alumnus of Independence Community College and Kansas University.

To celebrate the life and literary achievements of this native-born Kansan, ICC is hosting a 3-day conference to explore the theme, "The Evolution of a Writer," April 17, 18, 19. The college library, which houses the Inge Collection, will be open for tours during the Conference. Special guests will include playwright Jerome Lawrence (Inherit the Wind and other plays) and actress-producer Martha Scott who will do scenes from Lawrence's plays as well as lead a symposium on acting.

Admission is free to the Conference; only the performance of Come Back, Little Sheba and meals will require a ticket.

For further information, contact Margaret Goheen, Chair, William Inge Festival Committee, at Independence Community College, P.O. Box 708, Independence, KS 67301 (316/331-4100).

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District Three (NE KS):Baker University Theatre

(Call: 913/594-6451)

March 17-19 -- NOURISH THE BEAST

April 21-23 -- SPOON RIVER ANTHOLOGY
(Alpha Psi Omega prod.)Topeka Civic Theatre (revised schedule)

(Box Office: 913/357-5211)

Feb. 18-Mar. 19 -- GREASE

April 1-17 -- BUTTERFLIES ARE FREE

May 13-28 -- IMPORTANCE OF BEING EARNEST

June 10-26 -- COME BLOW YOUR HORN

July 15-Aug. 13 -- SOUND OF MUSIC

* * * * *

District Six (SE KS):Chanute Community Theatre

Feb. 10-12 -- THE GAZEBO

Pittsburg Community Theatre

Dec. 2-5 -- STOP THE WORLD...

Feb. 10-13 -- LAST OF THE RED HOT LOVERS

Apr. 7-10 -- THE CHILDREN'S HOUR

July 3-6 -- L'IL ABNER

** Previous issues of MARQUEE have carried all other schedules submitted to date to the Central Office.

AKT MEMBERS -- ARE YOU TAKING ADVANTAGE

OF FREE AND/OR DISCOUNTED TICKETS AVAIL-

ABLE TO YOU AS PART OF YOUR MEMBERSHIP

BENEFITS? See the Fall and Winter is-

sues of MARQUEE for list of participating

theatres. Or contact the Central Office

at 913/232-7709.

TO LEARN IS TO LIVE.

HUTCHINSON REPERTORY THEATRE announces it is touring Ransom of Red Chief, Same Time, Next Year, and Berlin to Broadway to seven states in February and March: Kansas, Oklahoma, Arkansas, Iowa, Michigan, Wisconsin, and Illinois.

SEEM TO BE PLAYERS (Lawrence) will be touring The Tale of Peter Rabbit during 1983-1984, with the support of the Kansas Arts Commission and the Mid America Arts Alliance. Also available will be two family melodramas, The Last Lost Gold Mine (a western) or Pirates (a seafaring musical adventure). Creative Drama workshops led by Ric Averill will also be offered. Contact Ric Averill at 630 Elm, Lawrence, KS 66044 for more information.

THEATRE FOR YOUNG AMERICA announces its 1983 tour of Little Red Riding Hood, with the support of the Kansas Arts Commission. They offer press kits, study guides, and workshops on various aspects of theatre as well. For more information, contact TYA at 7204 West 80th St., Overland Park, KS 66204.

SACK AND ACT PLAYERS

The Sack and Act Players is a program of the Wichita Public Library Children's Services Division. It is a group of "talented and energetic junior high students from throughout Wichita who volunteer more than 10 hours weekly to create live theatre for children who come to the Wichita Public Library; who act out plays which are adapted from books or are created by members of their group; who sing, dance, make scenery and costumes from paper sacks and cardboard boxes; who read books and discuss them; who travel to neighboring communities to perform; who help children to discover the exciting world of literature; who develop discipline and become more creative while learning, serving, and having fun!" It is not supported through the budget of WPL; its existence is entirely dependent upon grants and donations.

On February 26 they will present Search through Space and on April 9, The Hunt. For more information, call Barbara Fischer at 316/262-0611.

NEXT MARQUEE DEADLINE: April 15

Good News About

PAUL HOUGH and JIM OLSON -- KU grads in Chicago. Paul directed and Jim is acting in Summer Stock Murder Mystery. Paul also conceived the revue Byrne Baby Byrne which is currently being updated.

KAT MATASSARIN is an Intern at Kennedy Center in Washington, DC.

no JOHN GREEN played Juan Peron in the Evita road company which played in Kansas City recently; NANCY OPEL is currently playing in Evita in New York City.

MARK PENNINGTON from K-State is currently touring with Carol Channing in Hello, Dolly which will play in Kansas City later this spring.

ATA (American Theatre Association) has two KU grads as current officers: VINCE ANGOTTI is the President of UCTA (University/College Division of ATA) and NANCY VUNOVICH is the current Vice President for Administration.

BARBARA MOUNSEY, former costume designer at Topeka Civic Theatre, is now married to Stephen Smith and living in NYC; has achieved major success designing and making her own exclusive line of clothes currently featured in Bergdorf's and Lord and Taylor and being worn by such celebs as Stephanie Powers on Hart to Hart.

CURT DAWSON, ESU graduate, is currently playing the White Rabbit/White Knight in Eva La Gallienne's production of Alice in Wonderland in NYC; CLIFF RAKERD of KU is also appearing in this production.

CHERYL HODGES, former KU student, began as a chorus girl, is now one of Major General Stanley's daughters in Pirates of Penzance in New York

SEAN MURPHY, also a KU graduate, recently made the movie Two for the Money; she was in the cast of the short-lived reprise of Little Me last spring, and is currently rehearsing a Broadway-bound musical version of The Three Musketeers, understudying the lead.

RHONDA ALDRICH, WSU graduate, is currently in Lanford Wilson's new play, Balm in Gilead in Los Angeles.

WELCOME TO KANSAS!

NORMAN NADEL, Scripps Howard syndicated drama critic, and former President of the Drama Critics Circle, is in residence at Kansas State University, teaching drama criticism. Norm is a former Board Member of the American Community Theatre Association and was among the trio of adjudicators who travelled the U.S. in 1969 to choose the U.S. representative to the World Amateur Theatre Festival in Monaco, before the notion of a national FACT Festival was born.

BON VOYAGE, ANDY!

ANDY TSUBAKI, Professor of Theatre and International Studies at Kansas University, has returned to India for his spring/summer sabbatical. He will spend almost two weeks in Calcutta to participate in the International Seminar on Indian Dance traditions and Modern Theatre, commenting on the "Applications of Chhau Dance for Modern Theatre Practice." Later he will visit Bombay to present workshops in Japanese Traditional Theatre. In New Delhi he will stage Rashomon in Hindi for the National School of Drama. After attending the spring festival in Seraikella and other Indian villages, Andy will study "two hand drums of No theatre," as well as do some translating, and continue his study on No, Kyogen, and Buyo dance. He will return to the U.S. in August or September.

K.U. MAKES ACTF REGIONAL!

Sam Shepard's play, Buried Child, was selected for the Regional ACTF Festival held at the Folly Theatre (with host Park College) in K.C. February 4th. Other productions were: Equus (Iowa State University), Father Rafferty's Confession (University of Missouri/Columbia) and The Woolgatherer's (Park College). Buried Child was directed by KU Theatre Professor Jack Wright and originally performed in the Inge Theatre at KU. Final selections for plays to participate in the National ACTF at Kennedy Center will take place late in February. One of the judges at the Kansas City Festival was Everitt McGill, Kansas City, KS native, who played the lead in the movie Quest for Fire.

Robert Butler, reviewer of the KC Star described the production as "unlike any academic production I've ever seen. The only thing standing between it and 'professional theatre' was a handful of Equity cards." Bravo!

ARTS ADVOCACY -- SOME FOOD FOR THOUGHT

In a recent address to the Maryland Alliance for Arts Education, Professor William H. Graham, Chairman of Catholic University's Department of Theatre, made the following points (the entire speech was published in the November/December 1982 edition of Interchange, AAE's newsletter):

"Never before, in the history of this nation, has there been a greater need for the arts in education. We know the power of the arts to stir our imaginations, broaden our understanding, deepen our insight, increase our sensitivity and nourish our souls by revealing the heights and depths of human experience through visions of truth beautifully expressed. So what is our problem?

"Our problem is that such a view of the arts constitutes a minority report. The mission of this assembly is to convert the majority to our conviction that the arts are essential to the nature and purpose of public education.

"Education seeks to discover and nurture individual potential to understand the self and the world in which we live. Education without command of basic tools, is not education at its most fundamental level. Education without science, in an age of technology, is unthinkable. Education without the arts is inhuman. . . .

"Much of our educational system seems to have been shaped toward passing on information in order to pass tests and achieve scores for a higher level of education. Influential voices have insisted that our teachers inform without forming. We measure our students, therefore, by scoring their inventory of facts without giving them sufficient opportunity to develop understanding, perspective and values which will enable them to use their knowledge and to live more fully human lives. Knowledge without understanding is easily forgotten. . . . The arts in education can help to contribute to the education, the formation of the whole person.

"If we believe in the dignity and potential of every human being, if we believe that each of us is unique and gifted with God-given talents in one or both sides of the brain, our educational objective should be to provide equal opportunity for all students to discover, explore and develop in-

dividual abilities, both cognitive and imaginative.

"If this is a fitting and proper objective for education, the arts become an integral element rather than a tolerated appendage in the educational process.

"To concentrate on the cultivation of cognitive faculties, with only token concern for the development of imagination, is to disregard the totality of the human mind and can only result in malformation.

"The arts provide visions of the human experience in a way that can not be duplicated by science, by the humanities or by computers. Who we are, how we got that way, what our ancestors were like, how they saw themselves and their world, are all vividly revealed in the arts of our own times and times past. . . .

"We need to convince the utilitarians who want education to function vocationally, and who evaluate all ideas and programs with the question 'What good does it do?' or 'What use is it?' that education in its fullest form involves imagination as well as memory; intuition as well as an analytical grasp of material, and appreciation, as well as accumulation of information. . . .

"As knowledge explodes geometrically and becomes computerized by high technology, we need to recognize a self-evident truth--a liveable, promising world cannot emerge from exclusive concern for 'know-how' but must include those facets of human life which give it promise, direction, and purpose. The human imagination is a powerful faculty that enables us as human beings to perceive, to empathize, to dream dreams that encourage and motivate us. . . .

"The more computerized, standardized and specialized our society becomes, the more we need the arts to provide this nourishing sense of wholeness, of oneness with other human beings and of delightful learning.

"Through an experiential approach to the arts, students have the opportunity to develop sensitivity and appreciation. They also have the stimulant to explore their own creativity.

(continued, page 6)

"But because imagination is difficult to program and measure, it has not been held in high esteem among the human faculties to be exercised within the educational process. Many adults--well-educated adults--have said to me 'I just don't have any imagination.' How did they come to such a depressing and untrue conclusion? I think there may be a serious gap in their education, a lack of sufficient nourishment of imagination through the arts.

"I believe that what I have said about the educational value of exposure to and study of the art of the theatre is true of literature, music, dance, and painting. The content and form of the arts in every age are shaped by the dominate forces of that age and by the prevailing values of the people. Art is a profound expression of truth and must therefore be a part of educational growth.

"We are a minority force and we are often in a defensive position of simply trying to survive in a world seemingly dominated by measurements of efficiency, material possessions and gains, supply and demand, production and consumption. We need to renew ourselves with the realization that our convictions regarding the arts in education are founded on true and lasting realities of the value of human life. We serve a vital cause in a rapidly changing world and that cause is to herald the nourishing, stirring power of the arts. . . .

"We all know that, as individuals, we can make a difference, wherever we work, in forming attitudes and influencing programs. We all know--or we would not be here--that collectively as members of the Maryland Alliance for Arts Education--we can have greater impact and effect more change in attitudes and arts programs. . . . Long live arts education in the formation of the future citizens and leaders of this nation."

(Editor's note: The Kansas Alliance for Arts Education welcomes your membership. Individual dues are \$5, organizational dues are \$10. Send to: Louise Patrick, Treasurer, KAAE, 4019 SE 33rd Terr., Topeka, KS 66605).

The Des Moines Community Playhouse (IA) is seeking a Designer/Technical Director for the 1983-84 Season, beginning on or about August 1. Responsibilities include design or supervision of design for an 8-show season, including 2 musicals, 1 children's production and 1 black-box show, recruitment and maintenance of a volunteer force, and supervision of all tech work. Graduate theatre degree preferred. Salary negotiable from \$13,500, depending on training and experience. Send letter of application, resume, and 3 letters of recommendation to: John Viars, Mg. Director, Des Moines Community Playhouse, 831 42nd St., Des Moines, IA 50312.

CALL FOR PAPERS: The Theatre History Program of the University/College Theatre Assn (UCTA) requests papers for the following panels to be held at the ATA Convention in Minneapolis in August: Debut Panel, Competitive Panel, and Current Research Panel. Deadline for submission is March 15, 1983. For more information, contact the AKT Central Office (913/232-7709)

The Theatre Department of Loyola Univ. of Chicago announces the 1983 Loyola Univ. Theatre Scholarships, offered to talented students interested in a theatre major. Scholarship money is renewable each year, contingent upon the student's continuation as a theatre major, participation in departmental activities, and the maintenance of a 3.0 grade point average. Application deadline is March 1, 1983. Contact the AKT Central Office for details (913/232-7709)

The National Foundation for Advancement in the Arts has established an Arts Recognition and Talent Search (ARTS) to recognize and encourage outstanding young actors dancers, etc. The program offers scholarships, public showcases and the early identification of the gifted. Arts organizations and communities are urged to contact the Foundation at 100 N. Biscayne Blvd., #2302, Miami, FL 33132.

The Children's Theatre Company and School, Minneapolis, MN, offers internships in performing, production, administration and education. Acceptance is by audition or interview only. Contact them at 2400 Third Avenue South, Minneapolis MN 55404 (612/874-0500).

MORE OPPORTUNITIES

Lyric Theatre of Oklahoma City will hold auditions March 17-20 for its 1983 Summer Season of 5 major musicals and one short-run production of Androcles and the Lion. Auditions will be held in Oklahoma City. For further information, contact Jackie West, Executive Director, 2501 N. Blackwelder, OKC 73106. (405/528-3636).

The Jewish Theatre Association is preparing a catalogue of children's plays dealing with aspects of Judaism and Jewish life. They will include plays suitable to be performed for children and those suitable for performance by children. For further information, contact Joyce Klein, Editor, National Foundation for Jewish Culture, 122 E. 42nd St., NYC 10168. (212/490-2280).

CONVENTION UPDATE

Please note the following changes in the AKT Convention schedule:

There will be two high school productions on Friday, March 11:

1:15 - Wichita Southeast - Godspell
3:30 - Derby - Snoopy

Performances are currently scheduled for the Brighton Lecture Hall; check your update sheet in your Convention Program upon arrival in Emporia.

The Thespian Officers Meeting currently scheduled for Friday at 5:20 will be held Saturday at 4:20. The Thespian Sponsors meeting currently scheduled for Saturday at 4:20 will be changed to Friday at 5:20 (in other words, they switch with each other).

The "Voice Production" Workshop has had to be cancelled unfortunately. In its place on Sunday, March 13, we will schedule a Children's Melodrama to be performed by the Tomahawk Drama Service League of KC. Place for the production TBA--check upon arrival in Emporia.

SEE YOU IN EMPORIA!

CHILDREN'S THEATRE FESTIVALS

Wichita Children's Theatre announces its Second Annual Children's Theatre Festival to be held March 25-26 at the Children's Theatre and Art Gallery, 9112 E. Central, Wichita.

Performing companies include: Wichita Children's Theatre, Nebraska Theatre Caravan, Metro Theatre Circus (St. Louis), Theatre for Young America (KC), Pied Piper Players (Lincoln, NE), KU Theatre for Young People, Tales for Tots Players (Wichita), and The Idaho Theatre for Youth (Boise). For more information, call Donna Beth Schroeder at 316/686-4114.

Showcase '83, the Fifth Annual National Showcase of Performing Arts for Young People, will be held March 10-12 at the Carrier Theatre, Civic Center of Onondaga County, Syracuse, NY. There will be 16 productions, each 45 minutes in length. For more information, write Cultural Resources Council, Civic Center, 411 Montgomery St., Syracuse, NY 13202.

ASSITEJ, the U.S. arm for international children's theatre, will co-produce a World Festival of Theatre for Young Audiences in June, 1984, at the World's Fair in New Orleans. This is the first time such a festival for children and their parents has been attempted at a World's Fair. Companies in Mexico, Africa, and Europe have already been identified and others in other parts of the world will be found by April of 1983. An international symposium and workshop is also planned. (Source: Arts Reporting Serv.)

FOR CHILDREN, SOMETHING BEAUTIFUL

"Something beautiful happens to children when they're in a play. Deep inside of each of them lies the gift of their own self--their funny wishes and held dreams, the stuff that shapes their inner beings and makes them who they are and who they're meant to be. And when they're part of a play, a story brought to more-than-life for an audience, their gifts of self are released. What they are and can be escapes the restrictions of their fears: 'Am I a



good person? Do people like me? Who am I?' Children can be something beautiful and loving and giving and caring when they're in a play.

"But it doesn't happen alone. It happens because their gifts are shared. When eight or twenty or sixty children are engaged in a unified creative effort for an audience of other children, similarly gifted but constrained by opportunity, there is an explosion of awareness, a bond of recognition. Together they have been lifted from place and time, together they have grown, hopes shared and dreams revealed and witnessed.

"For us to be responsible, in part, for the shaping of those unspoken yearnings, to see not limitations but potentials, to watch the 'something beautiful' happening is to know the deepest kind of satisfaction. It is the satisfaction and peace that is felt when one has, in a small way, made the world a better place." --Sylvia Cirone Deck

(The above tribute was written in memory of the author's friend and co-writer, Minnie O'Leary, who died a year ago, and was originally published in the CTAA Newsletter, Winter, 1983.)

FOR PLAYWRITERS

The Atlanta Children's Theatre Guild announces its second annual playwriting contest, for 1-act plays at least 45 minutes but no more than 55 minutes long, with a minimum of 4 and maximum of 10 cast members. Deadline is June 1. For more information, contact ACT Guild Playwriting Contest, Alliance Theatre Company/Atlanta Children's Theatre, 1280 Peachtree St., NE, Atlanta, GA 30309.

The Actors Theatre of Louisville is seeking full-length and 1-act plays for consideration in its annual Great American Play Contest. Deadline is April 15, 1983. Contact: Great American Play Contest, Actors Theatre of Louisville, 316-320 W. Main St., Louisville, KY 40202.

BOOSTING THE ARTS

(The following "success story" was submitted at the request of the Editor by Jeff Montague, Drama Coach at Seaman HS in Topeka.)

"There is too much to get done. I'm going nuts. I need help!" Sound familiar? This is the oft-heard cry of the high school theatre teacher. The secondary theatre director is a rare, over-worked, and partially crazy bird by definition. However, there is help for this unfortunate species. The malady usually suffered by this fowl is solo-itis--that is, doing everything by oneself. Help for this affliction can come in the form of a booster club for the theatre program. As an idea-generator, here is a case study.

I have found that there are four key elements in a successful high school theatre program: 1) active students, 2) a hard-working and enthusiastic teacher, 3) a supportive administration, and 4) a booster club. The key word in describing any and all of these elements is "support." If you have three of those elements, why not go for number four? You will find that when you have all four of those components that they become mutually supportive and the spirit, enthusiasm, and drive all start to snowball. Such has been the case at Seaman High School in Topeka. Several years ago we were able to get the Fine Arts Booster Club off the ground. Since that time all four groups have become so strong and mutually supportive that each helps to strengthen the others. In essence, "we've got a great thing going and we aren't going to let it stop!"

The first step in organizing a booster club (Green Room Guild, Theatre Guild, or other names I've heard used) is to take some initiative. The theatre instructor must be willing to put in some extra effort at the onset to get things rolling. Once in motion, he/she will be glad he/she did. Just read what it says on a pop bottle: "No deposit, no return." In getting things started, you will probably need to get the approval of the administration of your school. This should be easy. Who wouldn't want the organized help of parents? Not only will it ease the work load for the teacher (yielding a happier teacher who is more effective in the classroom),

BOOSTING THE ARTS, continued

but it will also improve the quality of the program itself since there will be more people working to provide a good program.

Once approved, the next step is to set up a first meeting. Pick a date, time, and place and let people know about it. Use all the forms of communication that are available to you (eg, send notes home with students, district/school newsletter, school newspaper, city newspaper, public service announcements on the radio, a note in the program of your current production). In lieu of this (and what I think will work better) is to find a few parents who are interested in forming such an organization. With them, organize this first meeting. At the meeting the club must then elect officers, appoint a committee to write a set of by-laws, develop some goals and objectives, sketch out a program, and organize a membership drive. After that, let them go to it!

In our case at Seaman, several years ago the music teacher was organizing a trip to Europe for her music students. The parents banded together to raise money to defray the expenses of the trip. From that was born our Fine Arts Booster Club. Starting with a nucleus of interested and energetic parents worked well for us, and I think this would be the best route for you.

No doubt, the parents and friends who have formed your booster club want some guidance on what they are to do. Some of the ideas fostered by our club are: fund-raising projects, organizing and operating the dinner for dinner-theatre productions, costuming, advertising for the productions, conducting a district-wide art fair, sponsoring trips to art galleries, shows, concerts, and the Renaissance Festival (Bonner Springs, KS), judging at debate and forensic tournaments, providing transportation, trip sponsors to assist teachers, social activities and more. Perhaps the two biggest means of support are the fund raising and general moral support. Each year the Seaman Fine Arts Booster Club operates a Haunted House. In 1982, our profits were approximately \$5700.00! Moral

support goes a long way for me. It is super to know there are one hundred and fifty parents organized to give you support. This also has a profound effect on the administration of the school and district. There is nothing like a group of organized parents behind you when you want to get something done.

This is very brief; I have much more to offer about booster clubs. I only hope here to give you an idea of what a booster club can mean to your program. I like to think of the booster club as a sort of Audobon Society which is there to protect the endangered species known as the Fine Arts Teacher--yes, endangered. In these days of budget cuts, back-to-basics, and teacher burn-out, who knows what might happen? I know one thing: the "fine arts game preserve" is certainly flourishing at Seaman High School.

OTHER NEWS

MISTY MAYNARD, artist-in-residence in Wichita Public Schools, has bought a church in the Wichita area which she intends to turn into a theatre.

OLYMPIAD '83, an international theatre festival, will be held June 24-July 4 in Detroit and Windsor. Troupes scheduled to perform to date come from Portugal, Finland, Zaire, Upper Volta, Nigeria, England, France, Holland, West Germany, and Wales. A Thespian Troupe from Nebraska is tentatively scheduled, as well as 10 theatre groups from ATA Region III (Great Lakes) which is holding its regional conference concurrently with the Olympiad. In addition, there will be a Canadian New Play Festival. For further information, contact Shirley Harbin, 2735 W. Warren, Detroit, MI 48208.

THE CHIEF ADMINISTRATORS' PROGRAM OF UCTA in cooperation with the Association for Communication Administration, is gathering information about the people now teaching theatre in the US and the potential teachers and artists presently in training in theatre graduate programs. A questionnaire has been sent to all known theatre faculty in the US. If you have not received one, contact Dr. Robert Hall, Assn for Comm. Admins., 5105 Backlick Rd., #E, Annandale, VA 22003.

WHY BOARDS FAIL

(This article is adapted from an article in the March 1982 Resource Center News, published by Milwaukee Associates in Urban Development, and appeared in the June/July 1982 issue of Interchange, the newsletter of the Alliance for Arts Education.)

In his book How to Organize and Raise Funds for Small Non-Profit Organizations, David Long discusses the reasons why boards fail to operate effectively. . . . [There are] several recurring, underlying reasons why some boards have failed. Taken together they provide a checklist for evaluating your own organization's potential trouble spots.

1. Boards may fail because of an ineffective Nominating Committee. The strategic importance of this committee, according to Long, often gets overlooked. Some groups fail consistently to realize that decisions made by the Nominating Committee will largely determine who will lead the group in the years ahead. This committee should be well organized, have a time schedule, and planned working procedures.

2. Boards may fail because members do not have a good understanding of the organization and what their role is. This can happen when the Nominating Committee does not accurately interpret to potential board members what their responsibilities will be.

3. Boards may fail because they have no planned rotation. If the same people serve year after year, there can be no new blood. Despite dedication on their part, the same old people may make the organization a "closed corporation." Rotation prevents the ingrown possessiveness sometimes found on self-perpetuating boards.

4. Boards may fail when no effective way of eliminating non-productive members is provided. The Nominating Committee could evaluate each board member on an annual basis, review his/her participation and interest, and make appropriate recommendations as to his/her re-election. Between elections, organizations should develop and use accountability structures.

5. Boards may fail because they are too small. It is hard to conceive of a board getting the job done if it is simply too small.

6. Boards may fail when they have not established standing committees. Standing committees should operate year round.

7. Boards may fail because they have no well planned orientation for new and old members. Deliberate thought needs to be given to the matter of integrating new board members. Experienced board members need an annual update on the organization's work and accomplishments. All board members, new and experienced, need a chance to step back and reflect together on future plans in an atmosphere that allows no interruptions.

8. Boards may fail because they have no long-range financial and service delivery plan. A three-to-five year plan for organization is recommended. This introduces the concepts of planned growth and management by objectives.

9. Boards may fail because they have no process for self-evaluation. Once a year the board and the staff should thoroughly evaluate the goals, accomplishments, and problems of each committee as it relates to the program. This annual process should be tied in to the long-range planning process as well.

INSURANCE FOR THEATRES

Basic insurance should cover: building and contents; theatrical floater for borrowed items; fine arts and exhibits; comprehensive general liability; workmen's compensation; comprehensive catastrophe liability (umbrella); burglary and robbery; and medical expense/hospital coverage. This list was prepared by Kenneth J. Hrubes of Corroon & Black Insurance Brokers & Consultants, Chicago, IL, at the request of the Illinois Community Theatre Assn. Theatres are urged to consult their own insurance brokers to be sure coverage complies with state laws and is adequate for the individual theatre's needs.

David Gooder, former President of the American Community Theatre Assn., reports that the Theatre of Western Springs, IL, obtained a quotation from First Non-Profit Risk Pooling Trust which reduced its premium cost from \$5751 to \$2599 on its fire and extended voerage and public liability

INSURANCE FOR THEATRES, continued

insurance. First Trust reports that most organizations experience a 20%-40% reduction with broader coverage. First Trust also provides for \$230 a year coverage of \$1 million against claims made against officers and directors of non-profits. It also states that its worker compensation coverage applies to volunteer workers as well as paid staff members.

First Trust was formed in 1979 by a former Director of Insurance of Illinois to provide lower cost coverages to non-profits such as theatres, museums, churches, universities and colleges, etc. The number of beneficiaries has gone from 67 in 1979 to 209 in 1981.

Validating First Trust's program are recent studies of risks normally covered by insurance which demonstrate that the loss experience of non-profit organizations is significantly better than the loss experience of business corporations. Consequently, premiums charged to non-profit groups should be less. Other insurance groups have been slow to realize this.

Interested organizations and their insurance brokers (who receive commission from First Trust) should write or call: Trust Administrator and Risk Management Services, Office of Risk Management, Nordstrom Risk Management, Inc., 1827 Walden Office Square, Suite 300, Schaumburg, IL 60195 (312/307-5036). Robert Golinvaux, Risk Manager.

FUND RAISING: TELEMARKETING

(This material appeared in Association Management Magazine, September, 1982. The article was written by Bruce R. McBrearty.)

In a telemarketing program, a caller can dial about 30 calls an hour but may only reach 6-8 decision-makers in that time. Those not reached will have to be re-called; it is important to realize you will not be able to reach everyone on your list. Generally, you should try to reach about 60% of the names on your list.

TELEMARKETING, continued

In planning your campaign, assume you will be able to obtain 7 decisions each hour and that you reach 60% of the names on your list. If you have a list of 5000, 60% would be 3000 decisions wanted, divided by 7 decisions per hour equals 430 hours of work (divided by 10 volunteers equals 43 hrs. each; divided by 43 volunteers equals 10 hrs. each).

Each caller should use a prepared script to keep him/her on the subject. A scenario might look like this:

1. Introduction. Who you are and why you are calling.

2. Presentation. Explanation of the need and the discussion of the main benefits of joining/donating/whatever.

3. Resell. For those who are hesitant, the additional benefits that are realized with the contribution would be emphasized.

4. Close. The membership category/contribution amount would be repeated to verify the pledge.

5. Questions. Questions and objections should be anticipated and the responses scripted.

At the completion of the call, you should send a letter to everyone who responded favorably. The letter should be typed, signed by hand, and should refer back to the conversation. It should mention the caller's name, if possible, and the specific amount that was discussed. In addition to the letter, a pledge card/membership blank and return envelope should be included.

Those who fail to fulfill their pledges within 21 days should receive a gentle follow-up letter reminding them of the commitment they made over the phone. This two-step approach helps ensure that a high percentage of your pledges are collected.

AUDITIONS

The National Shakespeare Company Conservatory Professional Training for the Actor summer program will hold auditions this spring: Chicago--March 10-11. For more information call 800/223-0455.

MORE MISCELLANEOUS PRINTED RESOURCES

THEATRICAL SERVICES INC (TSI) is now offering the "TSI Bookstore" and handling books in stage lighting, acting and directing, makeup, costume design and theatre history. For their current listings, write: TSI, 128 S. Washington, Wichita, KS 67202.

Lead On!, the complete handbook for group leaders by Leslie G. Lawson, Franklyn Donant, and John Lawson, is available from Impact Publishers, P.O. Box 1094, San Luis Obispo, CA 93406, in paper for \$5.95 plus postage.

Gaining Momentum for Board Action by Arty Trost and Judy Rauner is available from Marlborough Publications, PO Box 16404, San Diego, CA 92116, for \$10.50 plus \$1.50 postage and handling.

Theatre Profiles/5 (Theatre Communications Group, 355 Lexington Ave., NYC 10017, \$14.95) is "a goldmine of information with photos and key data on 159 non-profit professional theatres" (Skip Reiss, Arts Management Newsletter).

The second edition of National Playwrights Directory (O'Neill Theatre Center, Waterford, CT 06385, \$38) has information on 500 American Playwrights and their works.

Arts Management Reader by Skip Reiss features sources of case histories, brief tips and how-to's in such areas as funding, operations, audience development, promotion, and government and corporate relationships. It is available from Mercel Dekker, Inc., 270 Madison Ave., NYC 10016 for \$27.50.

Rx for Public Relations is available for \$4 from American Personnel and Guidance Assn, Suite 400, Two Skyline Place, 5203 Leesburg Pike, Falls Church, VA 22041.

The following are available from the National Center on Arts and the Aging, 1828 L St. NW, Washington, DC 20036: Education: An Arts/Aging Answer 1980 and Pursuit of Arts Activities with Older Adults: An Administrative and Programmatic Handbook by Donald H. Hoffman. Also: Older Americans and the Arts: A Human Equation (\$3.20); Arts and the Aging: An Agenda for Action (\$4.30), and Past Present: Recording Life Stories of Older People (\$4.95). The two books mentioned first are \$6 and \$5 respectively.

. . . AND MORE!

Marketing in the Arts, edited by Michael P. Mokwa, William M. Dawson, and E. Arthur Prieve, is available from Praeger, in NY, for \$21.95.

ATA (The American Theatre Association) has available a Bibliography in Creative Dramatics, Careers and Career Education in the Performing Arts: An Annotated Bibliography and many other publications. Write to: ATA, 1010 Wisconsin Ave., NW, Washington DC 20007.

Perspectives, A Handbook in Drama and Theatre by, with, and for Handicapped Individuals, edited by Ann Shaw, Wendy Perks, and CJ Stevens is available from Theatre Department, National Technical Institute for the Deaf, 1 Lomb Memorial Drive, Rochester, NY 14623. Cost is \$7 plus \$1.50 shipping costs.

The Drama Review (TDR), the illustrated book-length journal that "explores new trends in contemporary, avant-garde, original, and experimental theatre, performance, dance, and film, costs \$18 for a 4-issue subscription for individuals, \$38 for institutions. Write: MIT Press Journals, 28 Carleton St., Cambridge, MA 02142.

Creative Drama Handbook by Lou Furman is a "basic step-by-step guide that was written to aid beginners to avoid the obvious pitfalls and allow them to focus their energies on the objectives of their programs." Available from Pioneer Drama Service, P.O. Box 22555, Denver, CO 80222 for \$7.50 plus \$2.50 postage and handling.

The Winter (January 1983) issue of The Children's Theatre Review lists several documents from the ERIC system which "provide insight on the creative process and information on a variety of classroom activities. They also reflect the professionalism and ingenuity of dedicated educators throughout the country." Write ATA, 1010 Wisconsin Ave., NW, Washington DC 20007.

Arts Management: An Annotated Bibliography sells for \$5 and is available from Center for Arts Information, 625 Broadway, NYC 10012. A companion publication, Management Assistance for the Arts is \$4.

FACT '83

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UPDATE

Because one of our participating companies has had to withdraw from FACT, we will now schedule two performances during each session (a total of eight performances). Friday evening's Afterglow will thus begin at approximately 10:30 p.m.

Our performance lineup is as follows:

Friday evening:

- #1 - Waiting for the Parade (Lawrence Community Theatre)
- #2 - The Lesson (Junction City Little Theatre)

Saturday matinee (beginning at 11:30 a.m.)

- #3 - The Medium (Salina Community Theatre)
- #4 - Mishima (Hutchinson Theatre Guild)

Saturday evening:

- #5 - Dumbell People in a Barbell World (Community Theatre of Emporia)
- #6 - Oedipus the King (Manhattan Civic Theatre)

Sunday morning

- #7 - The Sandbox (Winfield Community Theatre)
- #8 - Pfeiffer's People (Select Company/Highland Community College--associate entry)



Calendar

March 11-13 -- AKT 9th Annual Convention
6th Biennial FACT
Auditions
KAAE Symposium
Emporia State University

March 18-20 -- Mid America Theatre Conf.
4th Annual Convention
Region 5 FACT '83
Iowa City, IA

June 8-11 -- National FACT '83
Haines, Alaska

August '83 -- AKT Board Retreat
Date and place TBA

August 7-10 -- ATA Annual Convention
Minneapolis, MN

March '84 -- AKT 10th Annual Convention
Place and dates TBA

August '84 -- ATA Annual Convention
San Francisco, CA

The Kansas Representative to the Region 5 FACT will perform in Iowa City Saturday evening, March 21st. Regional judges will be Winona Fletcher, Professor of Theatre at the University of Indiana/Bloomington; John Wilson, Managing Director, Community Playhouse of Broken Arrow, OK (formerly at the Lincoln, NE Community Playhouse), and David Young, Executive Producer of the American College Theatre Festival at Kennedy Center.

National judges have been announced by the National FACT Chair, Mimi Gregg of Haines, Alaska. They will be Ronald O'Leary, Professor of Theatre, University of Maryland, Kitty Carlisle Hart, star of TV and film, and Ella Gerber, New York director and playwright.

POSITION AVAILABLE

Washburn University Department of Art and Theatre Arts has a probable tenure-track position open for an Assistant Professor in Set and Costume Design. Salary \$18,000-\$22,000 depending on qualifications and experience. Available August 1983; summer employment available May 15. Application deadline April 9. Contact John Hunter, Washburn U., Topeka 66621.

THE AMERICAN THEATRE: WHERE ARE WE GOING?

(Editor's Note: The following remarks are taken from an address by Sara O'Connor, President of Theatre Communications Group, at TCG's National Conference, June 23, 1982. The full address appeared in Theatre Communications, Sept. 1982)

"But where are we going? I don't know, and neither do you. Personally, I feel a lessening of the urge for external validation. . . . I've been tempted for as long as I can remember to value my work primarily as a force for good--for improvement in our social system. . . . I'm still grateful for such effectiveness if and when it occurs, but, finally, I think theatre artists should be able to face things as simply as [dancer/choreographer] May O'Donnell or [painter] Paul Jenkins--and validate our activity because we deeply need to engage in it for what it is, not because it's something else.

"The past few days have helped me catch a glimpse of what the theatre may be and I hope to be able to explore that further as the days go on. I was struck by [anthropologist] Lionel Tiger's references to kinship, but what really stopped me was something he said in response to a question. He said it almost carelessly, in the manner of 'everyone knows that.' He said, 'The function of the performing arts is to produce reciprocity. To produce community.'

"I refrained from leaping from my seat to shout 'Eureka!' but I felt like it. It stated so simply why the theatre is so old and yet still with us, why the pleasure it gives, when it works is so intense. The theatre not only literally brings us together--it confirms that thing which our blood knows but today's communications system based on electronic images cannot transmit: we are the same species. That is why audiences can exhibit intense involvement in the fictional lives of long-dead Englishmen and contemporary Africans. The actuality of the play is a way to extend our kinship back in time, sideways through space, or imaginatively into the future. Plays are about evil, love, hatred--but most of all, they are an actualized representation of us, all of us.

"Still, for me that is not quite enough. The actualizing, the reality, is not adequately generated by mere physical presence. Ideally, it also has at its command the power of several languages. [A friend] once said to me, in all simplicity, 'The theatre is the source of all

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or

Contact the AKT Central Office (913/232-7709).

the arts.' At the time, I thought it was just so much arrogance. Now I'm not so sure. I was fascinated and a bit overwhelmed by May O'Donnell and Paul Jenkins' evocation of their exquisite languages of movement and color. I was impressed by [novelist] Thomas Sanchez' ability to evoke the flight of geese with words. But where but in the theatre do we have access to all of it? Where else might we employ form, color, space, sound and the possibility of a living face lifted to an imagined sky as words trace the pulsing course of geese across a cold moon?

"Of course, we often do it badly. We're fallible and often fail at the dicey business of orchestrating all those languages. But I would hope as the American theatre goes forward it will approach the use of its available language as seriously as any painter, dancer or novelist.

"A final comment about 'newness.' We are changing--we cannot help but do so. Our world is changing with terrifying rapidity. Our work must reflect those facts. But, for me, the sheer state of being new has no intrinsic value. Newness is not in

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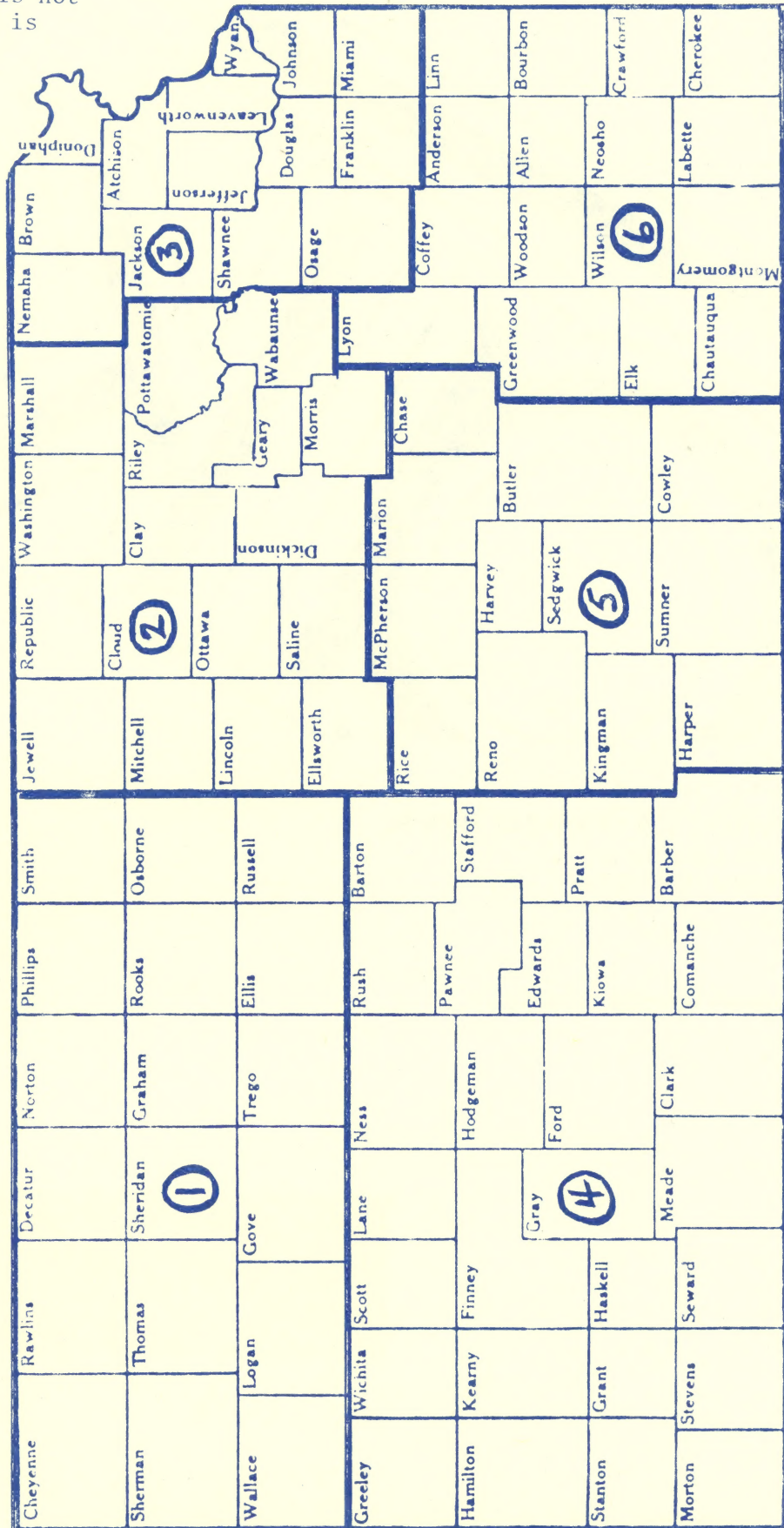
and of itself good or courageous, nor oldness bad and obsolete. It is not the age of a play, but what it is and syas, what it shows us of humanity, which matters, which defines both its daring and its ability to reveal deeper realities. I would hope that this is why we do plays, not just to collect new scalps for our belts.

"I've said too much, too little, mucked about in areas I've no business even tip-toeing in. . . . I've not predicted the death of old companies, the birth of new companies, waves of new writing or a talentless desert. I haven't defended or derided classical plays, our actors or our directors.

"Perhaps I should have, in discussing where the American theatre is going. But I couldn't. At this conference too many people have given honest answers to honest questions. I hope you will understand my temerity in stating my hope for an American theatre which links us to the rest of humanity, positions us with respect to the past and present, provides the perfect pleasure of multiple languages in concert, the power of laughter and a reality deeper than fact."

AKT DISTRICTS

The AKT Board is seeking AKT Members to serve as Divisional Representatives in their own AKT Districts, in an effort to establish face to face communication with all our members. If you are interested in serving, please contact Piet Knetsch, President, or Twink Lynch, Executive Director-- phone numbers and addresses on page 2 of MARQUEE.



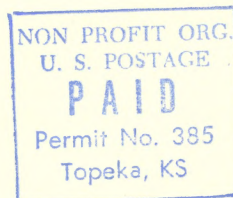
AKT DISTRICTS



OKT

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Topeka, KS 66604

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Lawrence, KS 66045